

Various Notes on Aesthetics and Ontology

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PROLONGED OCCURRENCE

THE META-RATIONAL

SPACE BETWEEN

Existence of things (being) as balancing links

- positivism of the “tri-circuit” around “balance” of energies within the Kantian phenomenological “lightning bolt” gestalt.

UNDOING DERRIDA “AROUND” METAPHYSICS

Heideggerian model’s preponderance
around metaphysics, meta-rationality
of the circular or “womb over wombs”:



Deconstructionist model
“U-Structure”: parallelism/
infinite extension/essence-being
at base:



“returns to the metaphysical nexus”
“groundless extension”

Further Notes on the Purification Chain (from “Aesthetics Pt. 1”)

Will must take its predominant place in the higher arts over Idea because it is the existence of the world as Will which necessitates art— not the phenomenological lightning-bolt around modern philosophy from Descartes forward, but the existential forms of consciousness around the principle of sufficient reason— competition, conflict, rancor, discord, or even the harmonies between wills which form the inverse of this.

Idea, or world-as-Idea, purifies raw expressions of individual and individualized will by transcendentalizing it, towards universals and archetypes. World-as-Idea is largely missing from twentieth century art, which lost its sense of the Ideal towards meta-levels of dismemberment and nihilistic exhibitionism— thus, my return to Hamlet, Hamlet’s idealism, as a drastic antidote to a system bent towards expression of the will’s facility and little else. Art desperately needs imperatives derived from above rather than below— to be purified by Primary Ideas, to restore its own Secondary connection to Idea/the ideal.

With the exception of Picasso and a few others, the sense of the Apollonian was lost in twentieth century art. It has to be a Primary Mode on the purification chain because the Apollonian in serious art is another way of saying “history”; and because formal rigor and “history” are so closely correlated as Primary Modes that it is often difficult to disentangle them from each other. The twentieth century was America’s— and, as the creation of America enacted the dissolution of history into socio-linguistic disguises, the twentieth century was compelled to disguise the preponderance of history and formal rigor behind Invention within the chaos of the Dionysian.

Heidegger’s “concealing” for me (and to some extent Buber’s “I-It”) is a metaphor for the adequate objectivity of the work of serious art— that is, the Primacy of concealing over “clearing”— a representation of the horizon of levels of symbolic complexity— symbolic representation is art’s adequate objectivity. Serious art is, and must necessarily be, complex.

If the Purification Chain enacts a purification process within itself, it is because it represents its own aesthetic ethos, assembled to mirror (even spatially) what it assays within the purview of the new century— twentieth century “mirrors” were funhouse mirrors in comparison— even if the chain imposes complex cognition which itself is compelled to mirror (in thought-chains) what saturates it, in both directions (the Purification Chain and the work of art)— so that the ideal energy around the Purification Chain is triangular— and that serious art and aesthetics should substantially enhance and enrich cognition is presupposed.

Twentieth century art is largely cognitively impaired— all its mirroring processes affirm the inventive Dionysian “cleared” of history, but disguised in the American manner by a simulacrum of theoretical rigor; carefully disseminated by the donnees of large fortunes.

Adam Fieled, 2013

THE PURIFICATION CHAIN AND THE TWENTIETH CENTURY

Twentieth century art and what I call the “will’s facility”—corrosive, simplistic ironies express the will’s facility in modern and post-modern art, including literary art—that “Will” is pure conflict of will-against-will which cannot be transcended into Idea—and that dismemberment against Idea creates a World-mirror which perpetually expresses contemporary relevance—nihilism of the “trans-aesthetic” (Baudrillard)—embrace also of the “sinister” against Idea (America)—these are the structures of most twentieth century universals and archetypes—anti-universals and anti-archetypes set below “Earth” as pure “World”—the twentieth as a “Secondary” century, according to the Purification Chain.

Barthes and structural aesthetics—“text” as transcendentalizing Idea against a superficially embraced contemporary—twentieth-century Academics as “World” not purified by “Earth” (moral, ethical, intellectual relativism unredeemed by humanism of “Earth”)—Barthes’ “bliss-texts” engendering bliss of pure Dionysian invention against formal rigor/history—Robbe-Grillet as simulacrum of “up” drug or stimulant—“World” concerns force structural aesthetics into (also) a simulacrum of the comprehensive.

“Textuality” in post-modern theory as a safe-guard against Earth encroaching upon World—“materiality of the text” as signifying in a positive way a haute simulacrum of corporate America—Baudrillard’s “Disneyland against Disneyland”—and the frailty/fraudulence of Baudrillard’s meta-linguistic constructs—illusionistic effects as simulacrum of “cocaine buzzes” and Los Angeles—socio-linguistic disguises as America against America—post-modernity as pure Will and closed circle of significations and anti-significations.

Facile Will in post-modern scholarship—reduction of text, formal rigor/history, to an easily deconstructed, World-grounded American circus which the scholarly text ellipses into an invented, Dionysian collage of surfaces—a simulacrum of “Abstract Expressionism” around formal rigor/history, cast into the world of conference and publishing “action painting.” The American academy spent the second half of the twentieth century wearing a Warhol Factory wig—academic texts as “silk screens.”

New Historicism—world-as-Idea in English Romanticism dismissed along with transcendentalism as another “cocaine buzz” or collage of surfaces—New Historicism’s radical mistrust expresses the complicity of World against Earth which makes post-modern scholarship a simulacrum of American military and militaristic “butchering”; the New Historicists as this: a frenzy of textual wills against the existence of Earth in a worldly (and Dionysian) rush to Invent.

The twentieth was the century of Invention against history (formal rigor)—America necessitated that what was Invented needed to destroy/dismember—not World but Earth was “fractured,” in the modern/post-modern sense, by American militaristic imperatives—world-as-Idea disappeared not only from aesthetics but from the Western populace—idealism was replaced by reception velocity, on different levels, and

convenience. Trans-aesthetic mentalities butchered money into an Idea, expressing the will's facility in creating contexts dominated by material imperatives against Earth/humanism, in and out of the purely aesthetic.

Mutated form of modern/post-modern collages— dismembered parts assembled again arbitrarily— convocation of America and Europe into a waste land cohesive enough to be represented aesthetically— Eliot as dismembered “site” for these processes— Eliot's purification chain is one on which nothing connects, all the modes are dismembered— bleeding into a new century in which the process of symbiosis again exists.

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SPACE BETWEEN AND AESTHETICS PT. 1

“There is space between time, space between space, and space between causes”

Formal rigor, as a primary mode, has a certain way of filling up space— both in the formal structure of works of art and in the space filled by “history” in the general sense. Formal rigor creates in the Subject new spaces “against” the conventional constraints of Dasein (being-in) (Heidegger). Space issues from formal rigor into circular temporal structures against being-in-the-world; what the circular temporal structure represents is being-into-Earth, transcendent will.

Formal rigor-as-history expresses itself in perceived verticality of “circle over circle” subjectivity as a transcendent mode of Dasein, for an Ideal subject, drastically “concealed” and concealing: being-into-Earth.

History subsists, in/as space, as its own formal rigor— perceived “between” forms and ideals of form. History’s vertical temporality subsists between extended horizontal planes of temporality and Dasein, as continued Invention.

Invention is horizontal and “a” horizontal in time and Dasein; balancing the Primary/vertical with representations of contextual “World”; Secondary facets of Dasein; expressing existence as meta-rationality in spaces between Dasein as pure horizontal being-in-the-world.

Apotheosis of balance in “links” totalized towards a refined interpretation of Dasein— meta-rationality— expressing/expressive of ontology to aesthetics and back again— aesthetics being a Secondary mode of Dasein itself— the Primary mode of Dasein being the meta-rationality of Dasein with/to/in Dasein, above the dichotomy of the horizontal/vertical into extensions of Space Between, in links.

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